

The Musical World.

PUBLISHED EVERY SATURDAY MORNING.

Terms of Subscription, per Annum, 16s.; Half-year, 8s.; Three Months, 4s.; (Stamped Copies 1s. per Quarter extra Payable in advance, to be forwarded by Money Order, to the Publishers, Myers & Co., 22, Tavistock-st., Covent Garden

No. 13.—VOL. XXXI.

SATURDAY, MARCH 26, 1853.

Price Fourpence.
Stamped Fivepence.

ROYAL ITALIAN OPERA.

THE prospectus for 1853 has at length appeared. The Ante-Easter having passed over in silence, people began to speculate on the probability of the Post-Easter being equally dumb. Good luck has willed it otherwise, however; and, on Monday, Mr. Gye, through the columns of the morning press, published his intentions to the four corners of the earth. His intentions are as follows:—

First—to give not less than three of six operas, none of which have yet been brought out on the boards of the Royal Italian Opera. The six operas in question are—*Jessonda* (Spohr), *Rigoletto* (Verdi), *Matilda di Shabran* (Rossini), *Don Sebastian* (Donizetti), *Juana Shore* (Bonetti), *Benvenuto Cellini* (Hector Berlioz).

Jessonda is better fitted even than *Faust* for the Italian stage, and being a grand opera the recitatives are already at hand. Moreover, it is the dramatic masterpiece of a great master. *Benvenuto Cellini* is the only opera of Berlioz. Produced, nearly twenty years ago, at the Academie Royale de Musique, in Paris, and not understood by the public, it, nevertheless, attracted the interest of musicians, and its merits have been a subject of ever-reviving discussion. At length Franz Liszt (as though to redeem his Wagner-Schumann heresies) had the courage to bring it out at Weimar. Berlioz was invited to attend, and accepted the invitation. The performance was conducted by Liszt himself, and the French musician had the happiness to witness the triumph of his opera. The Sax-Weimarians—of quicker apprehension than the Parisians, whose conceit is only surpassed by their musical ignorance—at once plunged into the depths of Berlioz' reveries, and followed his imagination throughout its wayward, flickering, and eccentric course. A work of genius was proclaimed. The adulation of the Grand Duke and his Court made echo to the general enthusiasm of Liszt, and the approval of the public declared itself in shoutings. Joseph Joachim was present, and can verify what we say. The fruit of Hector's triumph reached ungrateful Paris, and even the mocking *Charivari* was compelled to record it. The *Athenaeum* was there, and if we are to believe Taxile Delord, and its own article, was gathered by *Benvenuto* to the host of Berlioz-worshippers.

That *Jessonda* and *Benvenuto Cellini* may form two of the "positively produced" must be the vow of every subscriber, and every lover of art, whether or not abounded to stall or box.

Of *Rigoletto* we know nothing either for or against except that it is Verdi's. Will our lively cotemporaries *d'outré manche*, Marie and Léon Escudier, oblige us with an account of it? If they can oblige us we shall be obliged for the obligation under which we shall lie (without lying). Of *Juana Shore* we only know that it was lately composed for the Barcelona Theatre, that it was lately produced at the Barcelona Theatre, that the popular Madame Jullienne was the *prima donna*, and that the work was completely successful. Of the antecedents of Signor Bonetti, we only know that he is a friend of Madame Jullienne, and, however that might incline us in his favour, it is not enough to enable us to form any opinion of his merits as a composer. *Don Sebastian* is one of the triad of opera-spectacles which poor Donizetti wrote for the Academie Royal de Musique. It has a fine part for Tamberlik, another for Ronconi, another for Formes, and another for Madame Jullienne. The libretto is not so good as the *Favorite* and not so dull as *Les Martyrs*. The music is on a par with that of either of those cumbrous *chefs-d'œuvre*, and there is more room for all kinds of pageantry. *Matilda di Shabran*, being one of the least generally known of the operas of Rossini, merits attention. The *Comte Ory* (for Mario) would have been more acceptable; but, like the *Iphigenia* (in *Aul.* and in *Tau.*) of Gluck, the *Comte Ory* has been promised so often that no one believes in it. If it ever comes out it will be by accident. Under the circumstances, of the four operas, *Rigoletto*—*Juana Shore*, *Don Sebastian*, and *Matilda di Shabran*—our vote (with deference, although with firmness) would be recorded for *Don Sebastian*, which at least will add another show to the already showy repertoire.

Oberon—about which there has been more talk, in the recess, than about anything else, has been abandoned—at any rate, *pro tem*.

Thus much for the list of promised works which are new to the establishment, though some are old to the world. The catalogue of operas immediately available was rich enough last season, as the following will show—

(Here Signor Rommi came in with the *Times* newspaper, and read, with a loud voice, an article to this effect:—

"HER MAJESTY'S THEATRE.

"The question of Her Majesty's Theatre is at length definitively settled. Mr. Frederick Gye, Director-in-Chief of the Royal Italian Opera, has become lessee."

Under these circumstances the remainder of our leader must stand over till next number. We may add, however,

that Mr. T. F. Beale has written two letters to the *Times*—one denying that he was the originator of the New Philharmonic Society, the other denying and affirming various facts about music in general; but this has nothing to do with the Royal Italian Opera prospectus.—Ed.

SACRED HARMONIC SOCIETY.

The audience attracted by the second performance of the *Lobgesang* of Mendelssohn and the *Requiem* of Mozart on Friday sennight, was the largest that has for a long time assembled in Exeter-hall. The advantage of increasing the number of stock pieces, which we have always advocated, was thus established beyond dispute. Hitherto the society has been forced to rely upon the *Messiah*, *Elijah*, and the *Creation* to draw money; and it was only with fear and trepidation that even *Israel in Egypt* and *St. Paul* were from time to time brought forward. The committee of the Sacred Harmonic Society, however, seem to be acquiring a greater degree of confidence and energy. The execution of the *Lobgesang* and the *Requiem* for the first time this season was much praised. The praise was merited; curiosity was excited; the works were announced for repetition; and before the doors were opened on the night of the second performance every ticket was sold, every place disposed of. This was by no means surprising. Offer the public a good entertainment at a moderate price, and the public will come. Two such compositions as the *Lobgesang* and the *Requiem*—each a masterly example of a different age and school—at a reasonable charge of admittance, can hardly fail to bring an audience; and if the execution be good the majority will be likely to come again, and bring others with them. Such was evidently the case on the present occasion; and two new works (that is, new to the repertoire) not long enough, separately, to constitute an evening's performance, but, when united, sufficient to make a very interesting programme, have been added to the means at the disposal of the society. The *Lobgesang* has been more frequently performed than the *Requiem*, the latter having been excluded by the active influence of a mistaken bigotry, now happily extinguished; but neither, until now, can be said to have taken a stand in the catalogue of works available for frequent performance. That catalogue is not so large, however, that any substantial addition to it can be a matter of indifference. The long and intimate connexion which Mendelssohn had with the Sacred Harmonic Society would have made the occasional performance of any of his great works, whether profitable, or the contrary, a point of honour no less than of grateful remembrance of inestimable services; but the *Lobgesang* was too short for an evening's entertainment, and too long to be combined with an oratorio. The difficulty was to find a work of equal interest to be performed on the same evening. That difficulty has been solved. A work of equal interest and of a totally opposite style, a masterpiece of one of the greatest of masters—the *Requiem* of Mozart, which, though known to all musicians, can never be sufficiently known, and which, for reasons already alluded to, has been chiefly confined to the shelf of the student—was selected as companion to the *Lobgesang*, and completed a musical programme not inferior in value to any that could possibly be presented. That the experiment has proved successful is good for the art not less than for the society. The opportunity of hearing and of analysing two such perfect examples of a special department of music, emanating from

composers who lived nearly half-a-century apart, cannot be overrated; and from the immense audience attracted to the second performance it may be surmised that this opportunity will be often given to the public. One alteration may be suggested, the adaption of which will probably be beneficial—viz., the transposition of the two works. All the appliances of modern orchestration being abundantly displayed in the *Lobgesang*, it would surely be wiser to put it last, instead of first, in the programme. Mendelssohn happily can stand the test of any comparison, and the *Lobgesang* would not suffer by following the *Requiem*, while the *Requiem* would decidedly gain by being allotted the first place, which would make the greater simplicity of its instrumentation less disadvantageous to the general effect.

The principal singers were (as before), Misses Birch and Williams, Messrs. Lockey and Lawler; and the execution of the two great works, under the direction of Mr. Costa, was, in all respects, efficient and striking. The success was so decided that the *Lobgesang* and the *Requiem* (or, as would be decidedly preferable, the *Requiem* and the *Lobgesang*—1791 and 1840) are again announced for repetition, on Friday, April 1.

The performance of the *Messiah* on Wednesday night, according to an annual custom in Passion week, was noticeable on account of Herr Formes, who made his first appearance this season. Herr Formes sang two songs—"The people that walk in darkness," and "The trumpet shall sound." His voice, now unrivalled among basses, was in fine order, and he sang the first air with a solemnity, and the last with an animation, that imparted to each its true signification, and produced a sensible effect upon the audience, who, but for the very proper and judicious restrictions against applause and encores at these sacred performances, would have re-demanded both of them. The other singers were—Misses L. Pyne and Dolby, and Messrs. Benson and Weiss. Mr. Sims Reeves was announced to sing the principal tenor part, but was prevented by illness from appearing. As Mr. Reeves was visited with great severity on Monday night by the public, in consequence of being unable to sing some of the pieces set down for him in the programme of Mr. Allcroft's concert at Exeter Hall, and also in that of a concert at Sadlers Wells' Theatre, it is only fair to publish the medical certificate, which was circulated among the audience on Wednesday night.

"The Committee regret to announce, that they have received a Medical Certificate, stating that Mr. Sims Reeves is unable to attend this evening, of which the following is a copy:—

"This is to certify that Mr. Sims Reeves is suffering from Laryngeal Irritation of a severe character, with which he has been affected for some days past, and that, having sung last night, contrary to my advice, the complaint has been increased to such an extent as to render it impossible for him to sing again for some days."

"JOHN ERICHSEN, F.R.C.S.
"March 22nd, 1853."

Under the circumstances, the Committee were lucky in obtaining the service of Mr. Benson, who did himself infinite credit by the manner in which he executed the tenor recitative and air. The hall was crammed to suffocation.

It would really seem that Mr. Sims Reeves is the only tenor, native or foreign, whom the English public will not allow to be subject to the ills that flesh is heir to. Although Mr. Sims Reeves is not the weakest man in the world, he, no less than Mario and Tamberlik,—who, not unfrequently, are compelled to disappoint the expecting public,—is liable to complaints arising from the climate, more especially, when the

weather is so changeable as it is at present. Nevertheless, while we entirely exonerate the great tenor from all caprice and disinclination—the slightest—to please the public on all possible occasions, we can hardly visit the public with any extra amount of blame, when we consider that in losing Sims Reeves on such occasions as the above, the loss is irreparable.

MOLIQUE.

(From the Record of the Winter Musical Evenings.)

"Without knowledge," says the director of the Musical Union, "there is little genuine sympathy for the intricacies of art, and an imperfect appreciation of the practical attainments of the artist, whether vocalist or instrumentalist. 'Though feeling is a bad logician it is never a wilful deceiver,' said Mirabeau, and so far the musician who successfully appeals to the feelings of an intelligent public, rejoices that no logic controls their emotions, and effect does not wait for cold, chilling criticism. To a great artist like Molique, the most seductive eloquence of an uneducated musician-critic would afford him little gratification, but the following notice from the pen of a practical artist, contains a well-merited tribute to his talents, deserving a place in our *Record*.

"Spohr's quintet served to display the executive genius of Molique to the best possible advantage. Never before, in fact, were we so struck by his playing. An established reputation may render an artist careless, and the dull routine of professional life in this country is certainly not calculated to stimulate sinking enthusiasm.

"These things have, we think, at times, operated injuriously upon Molique's public performances; but, last night, the great artist seemed to glow with his 'wonted fires,' and was evidently determined not only to sustain the weighty burthen of a mighty reputation, but to add, if possible, another laurel to the honourable wreath which he has worn so long and so worthily.

"Molique, as we have often said, is a violinist and composer of the highest order. If he has not the light and sparkling graces of the French school, the violent bursts of passion, the weeping pathos, or fantastic coruscations which distinguished Paganini, and are imitated with more or less success by the numerous followers of that renowned and peculiarly gifted Italian, he certainly possesses many other noble qualities, which more than compensate for those deficiencies: a pure and equal tone, breadth and dignity of manner, exquisite delicacy and finish, irreproachable intonation, and a profound knowledge of harmony, which enables him to justly feel the meaning of every combination or progression in which he may be concerned, are the advantages which few players, perhaps none, of the present day, except Louis Spohr, possess in any equal degree with Molique. '*Classisch, ist das Gesunde, Romantisch das Kranke*,' says Goethe, a tolerably good authority on such matters. Now our artist is, to all intents and purposes, a classical musician. His performances, no less than his works, evidence a healthy spirit. They are always simple and natural, affecting us by the most legitimate means. We must not look in the works of Virgil for the self-delineation, morbid passion, or diseased fancies of a Rousseau or Byron; neither must we expect in the creative or executive efforts of a man like Molique vivid manifestations of a wild, peculiar, and exceptional organisation, such as Tartini or Paganini gave to the world. His is a vigorous, masculine mind, to which the stormy ebullitions

of personal sentiment and passion, so touchingly expressed by artists of the romantic school, may possibly appear weak and effeminate.

"If Molique does not move us by intense pathos, or astonish us by eccentricity, he never fails to win the homage of all true musicians by the grace, purity, and grandeur of his style. We have already spoken most eulogistically of his playing in Spohr's very difficult quintet. It was, in fact, the great feature of the evening, and most happy were we to find his efforts justly appreciated by the audience, who applauded enthusiastically on every possible occasion, but most of all at the conclusion of the scherzo, which they evidently wished to hear a second time.

HER MAJESTY'S THEATRE.

(From the Observer.)

There is now every reason to believe that Her Majesty's Theatre will open for a season of some forty performances, on or about the beginning of May. A complete company of artists—vocal, instrumental, and choregraphic—are ready to commence at a short notice; many—indeed most of them—established favourites of the public. The management will be undertaken by three—perhaps the most competent persons for that purpose in the metropolis—namely, Mr. Nugent, the former superintendent of the house; Mr. Robinson, the late treasurer of the establishment; and Signor Puzzi, the negotiator of engagements with foreign artists, and the caterer of novelties for the theatre for many years. The terms on which these gentlemen, all of integrity and character, undertake the management, are the guarantee of a comparatively small sum of money on the part of those noblemen and gentlemen interested in the theatre, either as proprietors of boxes and stalls, or as persistent supporters of the opera in that locality. The sum in question is said to be no more than £6,000; not amounting to more than an average of £150 to each of the individuals in the former category. This, it should be understood, is only a guarantee against possible loss in carrying out the undertaking; and, therefore, it not only may not, but in all probability will not, be called for, as Her Majesty's Theatre has always, even at the worst periods of its history, produced more than sufficient to maintain itself. The concurrence of property box-owners in the proposition, consequently, cannot be doubted; more especially as it will give them a season which would otherwise be irrecoverably lost, and along with it a chance of either improving or parting with their respective interests in the theatre at a comparative advantage. Several noblemen and gentlemen have come forward independently in the matter and tendered their assistance to the present project; and there seems at present no ground to suppose that the opera will not proceed this year as usual, that "flash in the pan," the auction sale of sweepings of the wardrobe of the theatre, to the contrary and notwithstanding. Messrs. Nugent, Robinson, and Puzzi, are, it is understood, desirous only of preserving the property intact in the first instance, and in the second of providing for the mass of poor persons dependent upon the opera for their daily bread—many of them chorus and ballet—strangers who come all the way from Italy and France for the half year's employment, and who will be plunged in the most profound misery if this project should issue in failure.

An effort has already been made to induce Jenny Lind to

return to the stage on these boards, where she first achieved fame and fortune, and there are sufficient reasons furnished by her antecedents to give countenance to the belief that she may suffer herself to be prevailed upon under these circumstances. At all events, the proposed new management are prepared with a programme satisfactory in its nature, and which their character is a sufficient guarantee will be adequately fulfilled, in case they enter upon this arduous and important undertaking. One immense advantage they possess is the circumstance that Mr. Nugent is extensively known and greatly respected by all the staff of the theatre; and that Signor Puzzi is extensively known and greatly trusted by a very large section of the most influential among the nobility. The house once opened, therefore, little doubt will remain of its perfect stability. (Alas!—*vide* page 1, *leader*.)

LE GRAND SMITH.

From the Boston Daily Advertiser.

THE IMPRESARIO.—Talking of artists, what artist, after all, is equal to a successful manager?—The musician harmonizes strings and wires, and plays with a few handfuls of chords, but the manager harmonizes the discordant multitude, and works his will upon the whole forest of timber, more stupid than that which danced after Orpheus. If the conquest of difficulties is the measure of art, some managers, it seems to us, should be placed in the front rank of artists, instead of being regarded as useful drudges, or acute speculators. Their success does not depend on single happy hits, but upon a genius which can mould an infinite variety of materials into a beautiful and united whole. And of this we have an example in the manager of Alboni's troupe, Mr. Le Grand Smith. Mr. Smith, it will be remembered, was the agent of Barnum, in bringing about his almost miraculously successful engagement with the divine Jenny; and not that merely, but he was the operating spirit that smoothed the way for the subsequent triumph, from the commencement to its close. Was there not something peculiar in the *way* and *manner* of those ambrosial concerts, as well as in the note of the nightingale? That was Smith's work—one of the Smith's well named Le Grand. He managed the whole matter, and Barnum, for the most part, took the credit of it.

Since then Mr. Smith took the Bateman children to England, and being unable to obtain an engagement for them in any London theatre, on account of the inefficiency of a former manager, he leased the St. James's at an enormous expense. The Yankee audacity of this movement struck the metropolis of the world with wonder, and the result was overflowing houses for weeks, and applications from all quarters for the infantile stars. The tour of Great Britain and the continent of these wonderful children was a counterpart to the progress of the Lind in America—the best paying engagement of modern times. In the opinion of many shrewd observers it is not the least fortunate event in the life of the incomparable Alboni, that she has met with a manager so well worthy of her great powers of song as Mr. Smith. Till his talent was matched with her she was not "brought out" in this country. With a manager in whose hands everything prospers, the success of Alboni is a matter of course, and her triumph is not yet at its culminating point. If Mario and Grisi, who are expected to visit us ere long, accept the offers which, it is understood, Mr. Smith has made them, both the public and the parties we think, will realise their proudest anticipations. Smith, though a man of the people, is every

inch a gentleman, the son of one of the judges of his native country in Connecticut, has mingled in good society extensively, has travelled in every state in his own country and every country of Europe, and there is perhaps no man who more thoroughly understands human nature, or the art of making people happy.

Reviews of Music.

"LE SOUVENIR"—Scherzo Pour Piano—By BRINLEY RICHARDS. Chappell & Co

One of those elegant trifles which no one better than the popular composer, whose name is attached to it, knows how to throw upon music paper. Mr. Brinley Richards has acquired by long experience, accompanied by no ordinary acquaintance with the instrument for which he writes, a facility in the production of *Morceaux de Salon*, which few of his contemporaries possess in a more remarkable degree. "Le Souvenir," though short and unpretending, is a graceful specimen of the class to which it belongs. It consists, after a very short introduction, of a simple melody—in 6-8 time—in F, laid out for the right hand in octaves, and embellished with a sparkling arpeggio, which gives it brilliancy, and confers upon it its peculiar character. An episode founded on the melody, in the key of D flat, which precedes the coda, affords an agreeable relief.

"ANYBODY'S POLKA"—Performed by M. LAURENT'S Celebrated Band—for the Pianoforte—Composed and dedicated to Everybody—By A. SOMEBODY. C. Lonsdale.

Everybody must like Anybody's Polka, unless it be Somebody who likes Nobody's Polka. In that case Nobody will play it to Anybody, lest Somebody, in the face of Everybody, should condemn it.

Anybody's Polka has no body, but it is not without spirit. This, however, is not its sole recommendation, since the tune is lively, and though there are no scale passages, perhaps the passages are not the less brilliant, in spite of the scales. Let us not, however, be fishing for puns, least we should apply the rod when it is unmerited, and become ourselves the bait of our own angling. We have heard Anybody's Polka, any day this six months, at Laurent's capital Casino, and can testify that its orchestral arrangement raises it in the scales of musical merit still higher, or, more properly speaking, sinks it still lower, thereby leaving the balance in its favour. We suspected that Anybody's Polka had dropt from the fluent ink of M. Henri Laurent, since there is no name on the title-page; but anon we missed the anonyme, for, on turning to the first page, we find on the forehead thereof, the pseudonyme, (as we suspect), Henri Ruisseau, (Henry Stream), which henceforward we shall consider as a synonyme for Henri Laurent, and we congratulate our lively friend on his polka, which will suit the fingers of Anybody, and which we recommend to Everybody, except Nobody. It is a good polka of its rhythm.

"THE SIRENS"—Dedicated to Miss Arabella Goddard—By J. T. DUGGAN. Campbell, Ransford, & Co.

The key of the "Sirens" is F sharp minor—a melancholy key—which is scarcely in consonance with the well-known passage from Pope's *Odyssey*, which begins

"While yet I spake"—

and ends,

"Tune the song."

The subject, which is plaintive to a wail, is delivered with both pedals down, soft and loud. It is given in full harmony, divided into semiquavers. After some *remplissage*, consisting of some chromatic passages and modulations, an episode is introduced in the tonic major, which has the effect, as it were, of harps. This is followed by more *remplissage* until we arrive at, so to speak, a shadow of the original *motivo*, in the key of C sharp minor. We have then a recurrence of the first *remplissage*, consisting of chromatic scales and modulations, leading to a recurrence of the episode before mentioned, in the key of C sharp major. Then again a *remplissage* conducts to a second harpy subject, in the original

minor key, until the whole ends in the major, with a series of chords, chiefly tonic and dominant, widely distributed, and with both pedals down, soft and loud, p.p.p.p.

To sum up, the "Sirens" is rather long, and rather monotonous, and not nearly so natural and pleasing as "Laura," the song without words, which we noticed so favourably not long since, and which, though founded on the Mendelssohnian pattern, is a simple and fresh thought, unspoiled by affected elaboration, and undamaged by over-lengthiness. Let us intreat Mr. Duggan, for whose muse we have a sneaking kindness, to give us as many more Lauras as he pleases, but not to make them Sirens, which are treacherous and deceptive, despite their outward fair seeming.

"MILLENNIAL LAYS; OR MARRIAGE FEAST CANTICLES"—Consisting of six Sacred Rounds, for three or four voices, with an Accompaniment for the Pianoforte—Words and Music by ARIEL.

"CHANSONS MILLENAIRES, OU, CANTIQUES DUX NOCES—Etant Six Sacrés Ronds, Pour Trois ou Quatre Voix, Avec Accompagnement Pour le Pianoforte. Vers et Musique Par Ariel. J. Hart-

The Millennial Lays, six in number, are the work of a learned gentleman from Cambridge, and consist simply of half a dozen marriage feast canticles. They are short part songs, for four voices, with the exception of number 5, which is for three. They are in the form of rounds, which we need not explain, and are supported by a pianoforte accompaniment of simple character. The Lays are exceedingly well written. The words are chiefly from the Psalms and other parts of the New and Old Testament, arranged and modified for the purpose. We can recommend them as good practice for part singing, and as pleasant recreation for the after-dinner period, when the *convives* love to hear themselves sing and others. We have no partial preference for any of the six, since all of them are good, without being better than each other. From their being marked Set 2, we presume there is a Set 1 of the "Millennial Lays." We have not seen Set 1.

The "Chansons Millénaires," which the author himself condemns unaccountably, as "*Six Sacrés Ronds*," are, strange to say, neither more nor less, than the "Six Millennial Lays," with a French translation of the title-page and the work. Why the author should so emphatically condemn them, we must leave it to the author to explain. "Six Sacrés Ronds," is one thing, and "Six Ronds Sacrés" another; but we must not quarrel with Ariel's choice of an epithet to the production of his own muse. Can it be that French is taught, at the Cambridge University, according to a method directly opposite to that which obtains at the French capital? Six Sacrés Ronds! We feel inclined to ejaculate—"Cré nom!"

ON THE PUBLICATIONS OF THE BACH SOCIETY IN LEIPSIK.

By G. A. MACFARREN.

(From the Music Publishers' Circular.)

(Continued from page 149.)

I have dwelt at some length upon the description of the first chorus, because it presents at one view a very general idea of the style, not only of this one work, but of the whole ten cantatas. In giving an account of the entire publication, it would be equally prolix and unnecessary to enter into similar particulars with every separate movement.

The next piece is a short Recitative for tenor. This is a good piece of declamation, and its phraseology is at the same time entirely unbacked, and vigorous and effective. The false relation between the E natural of the voice, and the E flat of the bass, in the penultimate bar, is, from the equal importance of both parts extremely prominent; and, according to its prominence, disagreeable in its effect.

After this follows an Aria or soprano, with an obligato accompaniment for the oboe di caccia, which very much more than divides the honours with the voice. We have here a regular rhythm preserved throughout, but the movement can hardly

be said to comprise a continuous melody, since it is entirely built upon one phrase, which, with considerable ingenuity, but little variety is maintained throughout. The occasional crossing of the voice-part with that of the obligato instrument, cannot but induce a confusion in the effect, that an experienced and judicious composer would now-a-days certainly avoid. The direction for the bass to play pizzicato throughout, implies that Bach was acquainted with all the varieties of effect that each separate instrument was capable of producing; and this makes it the more remarkable, that he should have such a marked deficiency of all idea of the effect of instrumental combination,—that highly important branch of the modern composer's art,—as is manifested in the present work. The form of the song is clear and complete, including the always successful artifice of a return, after some more or less extensive digression, to the opening phrase in the original key, and the recapitulation of the early part of the movement, without the lengthy, and I must say, mostly tedious formality of an entire repetition of a long First Part at the direction, most ominous of prolixity, of Da Capo, at the end of a scarcely less extensive Second Part. The expression, if the tempo be quick, is jubilant; but I can hardly suppose that the rizzicato semiquavers of the bass part could have been played so fast, as for the effect of the movement to realize this interpretation. This song must not be dismissed without a remark in a passage (in the sixth bar of page 37), which presents one of the most disagreeable examples of false relation that have reached my experience; it arises from the voice having the scale of E flat, at the same time that the oboe has the scale of B flat; and it is so obviously unnatural, that notwithstanding the reputed care of M. Hauptmann; notwithstanding the corroborative authority, that the original score and the copied parts with Bach's autograph corrections have afforded him, I should make sure that the omission of a flat to the A in the oboe part, must have been an accidental oversight, but that the passage is subsequently repeated with precisely the same incongruity.

We have then another short Recitative for bass, which has much the same general style as the former one; and this is succeeded by an Aria for tenor, of a smooth and graceful character. The plan of the present song is similar to that of the preceding; one flowing phrase is carried through the whole, the voice-part being frequently intercepted by long symphonies, and a large portion of the early part of the movement being resumed for the conclusion. In this, and in the other Aria, the passages were much more singable than those of the chorus; but the reckless indifference with which the extreme high notes are treated, as if they were in the middle of the compass, would render it almost as ineffective as difficult. A curious example of the composer's ignorance of the relative power of voices and accompaniment, is in a passage of sixths, that frequently occurs, in which the tenor voice is treated as the bass to the two violin parts. Now, it is a principle in the art of instrumentation, universally admitted, that a solo part, whatever be its pitch, will always have the effect of being the highest part in the harmony; and to so great an extent is this the case that if a tenor or bass voice singing octaves with the top part, make consecutive fifths with an inner part, the objectionable effects of these fifths is not produced; hence, in the passage under consideration, the effect is of the second violin being the lowest part, the first violin playing a succession of fourths with it (a most uneuphonious and objectionable progression), and the voice, or principal melody, sounding the sixths above the second violin. The objection I urge is not based on any modern, "new-fangled" notion; the principle upon which it is founded is, indeed, very extensively practised by all experienced

composers of the present day,—by the best, the most frequently and the most effectively; but we find it also followed with confidence and certainty in the works of Handel, and further back, in the arrangements of psalm tunes of little later than our Elizabethan era, in which the tune is always written in the tenor clef, in the third part from the top of the four part harmony, and, being described as the *Church part*, was always sung by the entire congregation, and thus stood out with the prominence and the effect of a higher part, against the less powerful accompaniment of the acuter notes of the soprano and alto parts in the choir. A small technical point like this, goes very far to prove that Bach was more a musician of the eye than the ear—that his music was rather the offspring of his pen and paper than the creation of his imagination,—the result of numerical calculation, not of the instinct of musical expression and effect; and, heretical as it will surely be considered, this position has abundant corroboration in the numerous instances of such things as no unprejudiced ear can approve, that disfigure many of his best works that are known in England, from which the present Cantata, when—as it speedily and most desirably will—it becomes known, will form no exception.

There is now only to remark upon the final Chorus, which consists, as in every other of these Cantatas, of the original Corale harmonised in almost simple counterpoint of note against note, excepting only a remarkably florid part of the second horn, which, if heard in performance, (against an adequate choir and orchestra, I doubt whether it would be), which, if heard, must produce an effect much more curious than agreeable. As to the harmony of the Corale, it would be broad and clear throughout, excepting only for the poverty of effect of the repetition of the A in the bass in the third bar, for the unsatisfactoriness of the modulation into C, that immediately follows; and for the inappropriateness to the general style of the whole, and the consequently obtrusive effect of the B natural in the last bar.

Apart from the detail which I have here upon principle discussed at considerable length; apart from its merit as a model of continuity and fugal elaboration, this Cantata is to be admired for a more obvious design and a more purposed effect, than characterises what little of the choral music of the composer I have known; and difficult as the attempt would truly be, I believe that a competent performance of it, with such modification of the instrumentation as would render the horn and oboe parts at least possible, would be an experiment that would in many respects repay the pains it would cost.

No. 2.

It would be tedious to continue to describe with such minute details as I have entered into with respect to the first Cantata, a long series of works that must be unknown to the majority of most of my readers, and beyond the opportunity of reference to many, since no verbal description can give more than a most general idea of a musical effect; enough has been said to indicate the style that characterises the whole collection, and I shall therefore content myself, and, I hope, satisfy my readers, by giving little more than an account of the contents of the remaining nine Cantatas, with only such remarks on any special peculiarities as the subject calls forth, and are likely to be intelligible, at least, if not interesting, without such copious quotations as the present limits entirely preclude.

The second Cantata, "Ach Gott, vom Himmel sieh darein," is for the second Sunday after Trinity.

In the first Chorus, the Corale is not, as in the majority of these Cantatas, treated as a Canto Fermo, but the several strains of it are successively subjected to fugal elaboration, appearing by turns in all the parts with various counterpoint to each new answer, and when each successive strain has been considerably developed, it is abandoned and a similar treatment commenced upon the next strain. Throughout this movement, with the exception of a figured Continuo or organ part, that occasionally doubles the bass voices, the instruments, consisting of first and second violins, viola, two oboes, and four trombones, play in unison with the voices.

The following Recitative for tenor, presents a curious example of the humour, it may be of the constitutional instinctive pedanticism, of the composer, if not of his feeling for dramatic, or if you will, poetical propriety and effect. The opening phrase to the words "They teach vain, false cunning," is given adagio, and answered in strict canon by the organ; the free, unmetrical, declamatory style of recitative is then assumed, until the words, "The one chooses this, the other that," when the bass again answers the voice in strict canon, but now in the fourth below, and not as before in the octave. Here is surely a specimen of word-painting that equals even the whimsicality of the menagerie song of the *Creation*—the "vain, false cunning" of the text is illustrated by the cunning of the composer, which, thus applied, is indeed vain, since employed to little purpose, and false, since giving a forced, if not a faithless rendering of the words, by the choice between "this" and "that" of the verses is borne out by the alternative offered in the music of the same phrase a fourth above in the tonic, or a fourth below in the dominant. Such may be a reasoning of the sense, but it is surely no expression of it.

Next follows an Aria for Contralto, "Tilg o Gott die Lehren," with a violin obligato. This is less rhythmical than the solo pieces already noticed; but, like them, it is entirely built upon one phrase, which is turned into every possible variety of forms and position. The endless imitations between the Continuo, the violin, and the voice, indicate that this peculiar, and indeed valuable art, was so familiar to Bach, as to have become at least his second nature.

The succeeding accompanied Recitative for bass, "Die Armsind verstört," contains some forcible points of declamation, and some various instances of the combination of the voice with the instruments, the good effect of which I cannot but question.

Now we have an Aria for tenor, "Durch's Feuer wird das Silber rein," in which the harmony is more full and much more pure than in most of the solo pieces. As is the case with the majority of these solo pieces throughout the volume, there is in this a far greater preponderance of symphony, prelude and interlude, than of voice part, and, as in almost every Aria, the first phrase of the voice is succeeded by a long passage for the instruments, and then resumed and continued, more or less, to the purpose of the practice in Protestant churches of giving out the first line of a psalm or hymn, preparatory or annunciatory of what is to follow.

The final Corale is harmonised in the free, chromatic style with far more effect, if not more purity, than many of the others. The conclusion upon the dominant harmony has a singular and very vague effect, necessitated by the ending of the tune upon the second of the scale.

One striking point of interest in this second Cantata is its great difference from the preceding, indicating of what infinite variety even this very restricted style in music is susceptible in the hands of a deep-studied master.

(To be continued.)

Foreign.

PARIS.—(From our own Correspondent).—On Saturday, the long-announced *reprise* of Rossini's *Semiramide* at the Italiens, took place in presence of their Majesties the Emperor and Empress, and a very large attendance of fashionables. The opera had been frequently rehearsed, and would have been produced before, but for the indisposition of Calzolari, who was cast for Idreno. At length, Signor Guidotti, the new tenor, who was to have debuted in Mercadante's *Il Bravo*, seeing that Calzolari's illness was something obstinate, undertook to personate Idreno at a short notice. The opera was thus cast:—*Semiramide*, Cruvelli; *Assur*, Belletti; *Arsace*, Madame Biscottini, (her first appearance); *Idreno*, Signor Guidotti; *Oroe*, Signor Florenza (his first appearance). Madame Biscottini's debut was looked to with much curiosity. All sorts of reports had been circulated about the lady, who certainly chose the most difficult contralto part in the operatic repertory in which to make her initiative essay. But Madame Biscottini's voice is not a pure contralto. It is more properly a mezzo-soprano, without the deep notes we so often find in that register of voice—Malibran's and Pauline Garcia's, to wit. The middle tones are round and clear, but are wanting in sonority, and the high—evidently made notes—are deficient in power. Altogether, Madame Biscottini's voice is a fair specimen of a mezzo-soprano, but it is certainly nothing striking. As an actress, Madame Biscottini is well taught and intelligent. Furthermore I cannot aver. I must say in her favour that she was much applauded throughout the evening—the Emperor himself joining in the applause on more than one occasion—but she made no sensation; she did not entrain the public. I have no doubt the fair artist would do better, infinitely better, in Donizetti's small contralto parts—such as Maffeo Orsini, or Pierotto; or even Pippo, in the *Gazza Ladra*; but she must carefully eschew such a range of characters as that to which Arsace belongs, and which no one inferior to a Malibran, a Pisoni, or an Alboni, has ever grappled with triumphantly. Fine, Madame Biscottini, whatever her merits and her talents, has no claim to a niche in the temple of high art.

Signor Guidotti's debut was not an unfavourable one. He has a pleasing, well-regulated tenor voice, and vocalises skilfully. His first scene—a trying one, and which few tenors can surmount—was more than tolerable. I should have been better able to give an opinion of the merits of Signor Guidotti as a tenor singer, had he not omitted Idreno's grand aria, one of the very finest things in the opera.

Signor Belletti sang the music of *Assur* admirably, and, as it were, to perfection, as far as notes intonation rhythm and accent were concerned—in short, like a thorough musician—but utterly devoid of intensity or passion. You remember how Tamburini worked up the first scene—what mind and meaning he threw into it—what fire was in his rage—what depth was in his vengeance—what mind was in his voice! In all of these Signor Belletti was wanting; nevertheless, he sang the music of Rossini, in all its variety of passages, so skilfully and so unflinchingly—singing what was penned down, neither more nor less—scared by no difficulties, but true to his text and his author—that his performance could prove nothing less than satisfactory. He came in for his share of applause among the distributions of the night.

You can, I dare say, entertain a shrewd notion how Sophie Cruvelli would personate a character like *Semiramide*, which, previously, since Pasta's time, found no fitting representative on the stage, but Grisi. You can fancy, *a priori*, Sophie, with

her youth and beauty, being somewhat physically unfitted for the part of the Assyrian Queen poisoner; while on the other hand, you can fancy Sophie, with her magnificent voice, and her magnificent intellect, thoroughly interpreting the magnificent music of Rossini. You not only *can* fancy this, but, with your knowledge of Sophie Cruvelli, you *will* fancy it. Sophie Cruvelli wants nothing but that weight which only years confer to render her performance of *Semiramide* equal to that of Norma and Amina. She sang the music superbly. I never remember to have heard the great air, "Bel raggio," given throughout with so much power and brilliancy. This glorious air exactly suited Sophie's voice, who threw all her energies into it, and achieved one of her greatest vocal triumphs. In the celebrated duet with *Assur* she was incomparably fine. Her acting was nothing short of transcendent. Poor Belletti almost faded away before her scorn and defiance. Bating a little exaggeration in the singing, from which Sophie (she must be told the truth) is not always free, I have really witnessed nothing more powerful and striking for many years on the stage. A tremendous burst of applause followed the duet, and Sophie was recalled three times amid a perfect storm of cheers and bravos.

The opera was got up carefully, but in no manner to justify extraordinary commendations. Next week you shall have an account of the debut of Madame La Grange and the celebrated basso buffo, Napoleone Rossi, whom rumour states to be the only legitimate successor of Lablache. I suppose if his success be tantamount to general expectation, either Mr. Lumley or Mr. Gye will be picking him up, as the saying is. Adieu.

NANTES.—(From our own Correspondent).—On Thursday last the new comedy of *Sullivan* was produced with the following cast:—

Nichol Jenkins, riche marchand de la cité de	...
Londres	... MM. Devaux.
Sullivan, comédien de Drury Lane	... Ribes.
Sir Frédéric Duple	... Alexis.
Saunders, courtier de commerce	... Mauléon.
Merwyn, marchand de soirées	... Maire.
Peacock, avocat	... Lardeux.
Little John	... Dury.
Dikson	... Gustave.
Lélia	... Mdlle. Andriveau
Mistress Saunders	... Mme. Jobey.
Miss Pénélope	... Cartray.

The scene is supposed to be laid in London, and the story, although simple, is not altogether original, but is so admirably put together that there is scarcely a line in it that is not replete with wit or satire. The piece opens with Sullivan's being very mysteriously conducted to the house of a merchant in the city by one of his servants, and he then tells us in a soliloquy, that he has become deeply enamoured of a young lady whom he has seen at the theatre, and the whole power of his genius so centred in her, that in his acting he feels, thinks, acts *but* for her. After this, the merchant Jenkins makes his appearance, and offers Sullivan twice as much as he gains to leave London and give up his profession, giving as a reason, that his daughter had fallen in love with him. This offer Sullivan indignantly refuses, but promises Jenkins that if he will invite him to dinner he will cure his daughter of her infatuation; at the same time giving his word of honour that nothing shall tempt him to take advantage of the invitation given him in any other manner. On his making his appearance at dinner, and being presented to the guests, what is the horror of Sullivan to find that the

daughter of Jenkins is his unknown innamorata of the theatre. However, he keeps his word, pretending to drink to excess, gamble, boasting of his mistresses, in short doing everything which would tend to disgust a young and beautiful girl. To such an extent does he carry his art, that the daughter herself at last rings the bell and desires the servants to conduct him to his carriage. At this stage of the proceedings the father endeavours to hasten her marriage with Sir Frederick Dumble, which, however, is frustrated by the young lady's taking refuge in the house of Sullivan, where she is traced by her father, who is so much pleased with his honourable conduct, that he freely gives him his daughter.

Mons. Ribes' acting as Sullivan is worthy of all praise, full of life and enthusiasm in upholding the glory of his art. The scene in which he refuses the offer of Jenkins's money was admirably conceived, nor was he less happy in the second act, with his pretended excesses, while his aside speeches were given with a depth of feeling and pathos which forcibly illustrated the struggle he was suffering between love for the daughter, and his word of honour given to the father, that he would carry out his point, in curing the young lady of her love. Mons. Devaux was the very type of an old English *Negotiant*, of the time of Garrick, and throughout acted with much feeling, and gave all the prejudices against *artistes* with much point and humour. Middle, Andrieux was charming as the sentimental daughter, and by her excellent taste and *esprit*, made a comparatively insignificant part legitimately prominent. Madame Jobey, in Mrs. Saunders, "the mother of seven children," proved herself a first-rate artist—her "make up" and walk, were excellent, in short the role throughout was the perfection of art, and indeed everything this lady undertakes is carried out with the same dramatic skill and intellect.

Vieuxtemps gave a concert on Saturday, when the theatre presented a gay and animated appearance, the whole town of Nantes seeming determined to do honour to this talented artiste. He played a fantasia from *Norma*, "Yankee doodle," and the "Carnaval de Venise." In all he excelled, but more particularly perhaps in the "Carnaval de Venise." He comes from Paris on Saturday to give another performance. Mons. Guerin is making a tour of the provinces to secure the best talent he can find for next season, which all concur in thinking will be the most brilliant ever known.

CONSERVATOIRE OF MUSIC IN BERLIN.

The Berlin Academy of Music is now, through the encouragement afforded by the public, placed in a position to extend its sphere of action to all branches and departments of musical education, theatrical and practical, thus establishing itself as a complete Academy (*Conservatoire*), for such as desire to study professionally.

SECTION 1.

The plan of instruction commences Easter, 1853, and embraces the following studies:—

A.—GENERAL DEPARTMENT.—1. Elementary instruction; system of tones and notes, with practical formation of the ear, with regard to the conception and utterance of different tones; rhythm, with development of the sense of time and practice, in the proper division and keeping of time; elementary rules of melody and harmony practically illustrated. 2. ACOUSTICS. 3. Structure and technicality of instruments. 4. Artistic knowledge. 5. History of music. 6. The art of musical instruction; method with encyclopedic review of the entire musical system. 7. Conducting. 8. Declamation and scenic representation. 9. Italian language.

B.—EXECUTION.—Art of singing, including all branches of chamber, concert, church, and dramatic composition, ancient and modern. 10. Pronunciation; formation of the voice. 11. Pitching of notes (*Treffübung*); chorus and ensemble singing. 12. Finished formation of the voice, and solo singing. 13. Dramatic singing; pianoforte playing, with the extended means of the present time, dedicating itself to every species of chamber and concert music, ancient and modern. 14. Elementary class. 15. Middle Class. 16. Orchestral playing; ensemble of four or more performers, for improvement in certainty, time, and playing at sight, and likewise in style. 17. Performance of polyphonic compositions. 18. Higher class of playing. 19. Ensemble playing, pianoforte, with other instruments, or orchestra. 20. Playing from score. 21. Organ-playing. 22. Harp, orchestral instruments, violin and tenor, violoncello, contrabasso, flute, oboe, corno Inglese, clarionett, basset-horn, bassoon, horn, trumpet, trombone, cornet, and ophicleide. 23. Elementary practice. 24. The higher class of solo-playing. 25. Ensemble and orchestra.

C.—COMPOSITION, IN FOUR COURSES.—26. Melody, harmony, accompaniment, choral, introduction to vocal composition (*Liedsatz*). 27. Vocal composition, imitation composition, fugue, with double and treble counterpoint and canon. 28. Pianoforte composition (studies, variations, rondos, sonatas); organ composition: the rudimental forms of song (recitative, song, chorus). 29. Orchestral composition, quartets, composition of vocal pieces, with orchestra. 30. Composition of military music, and a general course of harmony, remarks on ancient and modern instructive works.

SECTION 2.

The direction of the whole is the duty of the undersigned principals, who will be assisted by the professors of separate branches. The particular duty of the principals will be, the appointment of masters and assistants, regulating the subjects of instruction and classes, the examination and performances, times of vacations, examination and acceptance of pupils, determining the branches of instruction and classes for the same in each course, advising and superintending pupils in the Academy as well as out of it, and granting testimonials.

SECTION 3.

The principal professors are:—1. For violin and tenor, Herr Zimmermann. 2. For violoncello, Herr Ganz. 3. For other orchestra instruments, Herr Wieprecht. 4. For piano, Dr. Theodore Kullak. 5. For singing, Herr Stern. 6. For composition and theory, Dr. Marx.

The professors are charged, in conjunction with the principals, with the care of their several branches, in proportion to the number of assistant teachers and pupils.

SECTION 4.

Teachers at the Academy are:—For Elementary Instruction, the composer. R. Wuerst; the Structure and Technicality of Instruments, Musical Director, Wieprecht; Science and History, Professor Marx; Method, Dr. T. Kullak; Musical Directors, Stern and Marx; Directorship, Herren, Stern, and Wieprecht; Italian Language, Professor Dr. Schna-Kenburgh; Singing, Herren Stern, Wuerst, Schäffer, and Otto; Piano, Dr. T. Kullak, Herr Löschhorn, Dr. A. Kullak, and Herr Ehler; Organ, Organist Haupt; Harp, Herr Grimm; Violin, Herren Zimmermann, Rammelsburg, and Grünwald; Violoncello, Herr Ganz; Contrabasso, Herr Teetz; Flute, Herr Gantenberg; Oboi, and Corno Inglese, Herr Wieprecht, junr.; Clarionett, Herr Schubert; Ensemble, Herr Wieprecht, senr.; Composition, Dr. Marx, Herren Geyer and Wieprecht, senr. To these will be added assistant teachers, both male and female.

SECTION 5.

Every pupil is entitled to participate in the subject of instruction named in Article 1. The decision of the particular branch which may have been chosen by him, his capability and advancement, the time for instruction and domestic practice, are to be left entirely to the principals, the professors, and teachers.

It is understood, also, that the length of time which a pupil may wish to devote to the Academy, is a matter of consideration, as it

might exceed the power of the pupil, if he were taxed with too many subjects at once.

SECTION 6.

The choice of the branch of art, to which may be given a preference, is free to every pupil, provided he possesses the necessary qualification, by consent of his relatives, and approbation of the teachers. The changing one branch for another, is, proper reflection and sound reasons given, by no means objected to, but must, however, likewise be by consent of the relatives, stated in writing to the principals, before the commencement of a new course.

SECTION 7.

A.—All pupils are bound to join in the elementary instruction, history of music, in singing (unless physically prevented), at least in the three lower classes; in pianoforte playing, at least in the three lower classes; and, also, in the first courses of composition.

B.—For those devoting themselves to the orchestral, instruction is found for their instrument.

C.—For those choosing the conducting of military and other bands at the same time, will be given instructions on a stringed and wind instrument (violin and clarinet), in addition to those named under A; and they will have to join in the lessons of the mechanism of instruments, and composition of military music, should their time at the Academy not be too short.

D.—For the organ, the pupil must, in addition to the branches named under A, join the second course of composition, as well as the pianoforte class, for polyphonic playing.

E.—Attached to the branch of singing is, for those advanced in the higher studies, and devoting themselves to a dramatic life, instruction in declamation and scenic representation, and in the Italian language.

F.—For the highest musical education is requisite an extensive development in singing, or on the chosen principal instrument, the study of composition, at least in the three first, but, if possible, all four yearly courses; then, in addition to the branches of instruction named under Article A, participation in acoustics, artistic knowledge, and in a method of instruction.

G.—Those studying for composers and conductors require also, besides the complete education for composition, the study of the technicality of instruments, participation in conducting, declamation, and scenic representation.

SECTION 8.

In case of visible necessity in particular cases, the principals will arrange extra hours, at the expense of the institution.

As the same undertake the full responsibility of the cultivation of pupils, they cannot allow the exclusion of any pupil from any of the instructive branches, or taking private music instruction, without their express consent, which, for every case, is to be previously obtained from the principals, and which would be duly granted in cases of extreme necessity.

SECTION 9.

The acceptance of a pupil is generally subject to the condition, that he must have passed the age of twelve, and have attained already, on an instrument or in singing, some execution, and the most necessary elementary principles. In particular cases, or preponderating musical talent, the principals can, after due examination, make exceptions.

The entrance fee is fixed to begin on the 1st April, and the 1st October. Those who enter after these periods must content themselves for the running half-year (unless preliminary instruction or immediate assistance be found necessary), with the appointed courses of instruction.

The acceptance of a pupil must be preceded by an examination by the principals and professors.

The pupils are, after acceptance, classified according to sex, and their particular calling and capabilities, and the Directory appoints them to the different branches, classes, and teachers.

SECTION 10.

Examinations in performance and composition, sometimes private, sometimes in the presence of parents, critics, and dilettanti,

and, finally, before the public, mostly twice every quarter, will inform participators and supporters of this institution of the progress of the pupil.

Testimonials of capability, education, and conduct, during his time of study, are granted to departing pupils only, if they have at least a twelvemonth studied at the Academy.

The term of instruction cannot be stated for individual pupils, as talent, diligence, and previous instruction, must necessarily guide it; however, it is presumed, for a complete education, as it appears in Article 1, a term of three years will be required, provided, within this time, all branches are applied and carried out.

SECTION 11.

Pupils have to pay yearly one hundred dollars, by quarterly payments, in advance, and a departure must be notified in writing, at least one month before the beginning of the next quarter, or forfeit the sum paid for the same. They submit to the rules of the institution, and cannot, without permission of the committee, assist either in concerts or on the stage, or publish any composition. Willful non-observance of the rules and laws, or total negligence of study, would cause exclusion, which, however, requires the unanimous resolution of the principals, assisted by the professors and teachers.

SECTION 12.

Letters, post-free, may be addressed to any one of the undersigned, who, moreover will assist foreign claimants to obtain comfortable domiciles, at reasonable prices, and, in particular, at the request of parent or trustees, consider it as a duty, even beyond the boundary of the institution, as much as possible, to watch over the pupils, or, if need be, give information of them to their friends.

DR. THEODORE KULLAK
DR. A. M. MARX,
JULIUS STERN,

Principals of the Conservatoire of Berliu.

DONCASTER CHURCH ORGAN.

In our description, last week, of the fire which destroyed the beautiful church of St. George and its valuable contents, we stated that the organ was an instrument of great value—second to none as a church organ in the kingdom. The present organist, Mr. Rogers, had greatly enlarged its powers. Dr. Miller was formerly the organist of this church. He was the son of a pavier at Norwich, and was bred to the same business; but, having a dislike to it, he absconded, and became a pupil of Dr. Burney, who was then residing at Lynn, in Norfolk. On the 25th of July, 1756, he was elected organist of Doncaster Church, having been recommended thereto by Dr. Nares, formerly of York Cathedral, but then of His Majesty's Chapel Royal. Dr. Miller was the author of "Improvement in Psalmody," to which work he obtained no less than 5,000 subscribers; "The History and Antiquities of Doncaster," &c. In the latter work he gives some interesting facts relative to the great astronomer, Herschel, who it is pretty certain, was a frequent performer on the organ in Doncaster Church. In speaking of the celebrated Herschel, Dr. Miller says—

"It will ever be a gratifying reflection to me, that I was the first person by whose means this extraordinary genius was drawn from a state of obscurity. About the year 1760, as I was dining with the officers of the Durham Militia, at Pontefract, one of them informed me that they had a young German in their band, as a performer on the hautboy, who had only been a few months in the country, and yet spoke English almost as well as a native; that, exclusive of the hautboy, he was an excellent performer on the violin, and, if I chose to repair to another room, he should entertain me with a solo. I did so, and Mr. Herschel executed a solo of Giardini's in a manner that surprised me. Afterwards I took

an opportunity to have a little private conversation with him, and requested to know if he had engaged himself to the Durham Militia for any long period? He answered 'No, only from month to month.' 'Leave them, then,' said I, 'and come and live with me. I am a single man, and think we shall be happy together; doubtless your merit will soon entitle you to a more eligible situation.' He consented to my request, and came to Doncaster. It is true, at that time, my humble mansion consisted of but two rooms; however, poor as I was, my cottage contained a small library of well-chosen books, and it must appear singular, that a young German, who had been so short a time in England, should understand the peculiarities of our language so well as to adopt Dean Swift as his favourite author. I took an early opportunity of introducing him at Mr. Copley's concert; and he presently began—

'Untwisting all the chains that tie
The hidden soul of harmony.'

For never before had we heard the concertos of Corelli, Geminiani, and Avison, or the overtures of Handel, performed more chastely, or more according to the original intention of the composers, than by Mr. Herschel. I soon lost my companion,—his fame was presently spread abroad—he had the offer of scholars, and was solicited to lead the public concerts both at Wakefield and Halifax. About this time a new organ, for the parish church of Halifax, was built by Snetzler, which was opened with an oratorio by the late well-known Josiah Bates. Mr. Herschel, and six others were candidates for the organist's place—they drew lots how they were to perform in rotation. My friend Herschel drew the third lot—the second performer was Mr. (afterwards Dr.) Wainwright, of Manchester, whose finger was so rapid that old Snetzler, the organ builder, ran about the church exclaiming, 'Te tevel, te tevel! he run over de key like one cat; he vil not give my piphes room for to shepeak.' During Mr. Wainwright's performance, I was standing in the middle aisle with Herschel. 'What chance have you,' said I, 'to follow this man?' He replied, 'I don't know; I am sure fingers will not do.' On which he ascended the organ loft, and produced from the organ so uncommon a fulness, such a volume of solemn harmony, that I could by no means account for its effect. After this short extempore effusion, he finished with the Old Hundredth psalm tune, which he played better than his opponent. 'Aye, aye,' cried Snetzler, 'tish is very goot, very goot, indeet; I vil luf tish man, for he gives my piphes room for to shepeak.' Having afterwards asked Mr. Herschel by what means, in the beginning of his performance, he produced so uncommon an effect, he replied, 'I told you fingers would not do it,' and, producing two pieces of lead from his waistcoat pocket, 'One of these,' said he, 'I placed on the lowest key of the organ, and the other upon the octave above; thus, by accommodating the harmony, I produced the effect of four hands instead of two. However, as my leading the concert on the violin is their principal object, they will give me the place in preference to a better performer on the organ; but I shall not stay long here, for I have the offer of a superior situation at Bath, which offer I shall accept.'

Dr. Miller, the organist of Doncaster Church, was also the professional friend of Handel,—

"During the latter part of Handel's life, when a boy," says Dr. Miller, "I used to perform on the German flute, in London, at his oratorios. About the year 1753, in the Lent season, a Minor Canon from the Cathedral of Gloucester, offered his service to Mr. Handel to sing. His offer was accepted, and he was employed in the choruses. Not satisfied with this department, he required leave to sing a solo air, that his voice might appear to more advantage. This request was also granted; but he executed his solo so little to the satisfaction of the audience, that he was, to his great mortification, violently hissed. When the performance was over, by way of consolation, Handel made him the following speech:—'I am sorry, very sorry for you, indeed, my dear sir! but go you back to your church in de country. God will forgive you for your bad singing; dese wicked people in London, dey will not forgive you.'"

From these extracts it is evident that the organ recently destroyed at Doncaster was the one on which the great astronomer first played in this country; and there is a tolerably good connecting link between our own county and the two successful candidates for immortality—Handel and Herschel, but more particularly the latter. — *Doncaster Chronicle*, March 11.

ROYAL ACADEMY OF MUSIC.

The first concert "for the exhibition of the students" took place on Saturday at the Hanover-square Rooms before a very full audience. A glance at the programme showed that what we have been advocating for years has at last been taken seriously into consideration. The concert was really a medium "for the exhibition of the students." The compositions and performances of students formed the materials of the programme; and there was no endeavour to turn it to account as a "drawing speculation," through means at variance with the constitution of the Academy, and beyond the pale of its resources.

The new compositions, three in number, all possessing merit, and all indicating promise, were received with favour. A chorus by Mr. Ings, "Glory be to the Father," displays unusual cleverness, although not remarkable for originality of idea. Mr. Ings, however, is a very young musician, and has acquired what he knows (under the experienced guidance of Mr. Cipriani Potter) in an unprecedentedly short period. He is not to be blamed for following established models; and even the appropriation of certain figures and progressions of the elder masters (Handel especially) is rather to be looked upon as a good sign than otherwise. The 16th Psalm, set by Mr. Thomson—comprising a quintet, "God is our refuge;" a chorus, "Therefore will we not fear;" an air, "There is a river," (sung by Miss Buckland); a choral recitative; and a choral *finale*, "The Lord of Hosts," is more in the modern school. Instead of the influence of Handel we find here the influence of Mendelssohn. The effect is consequently fresher; and, as the cleverness is as great, and the experience evidently greater than in the chorus of Mr. Ings, it is not surprising that a more frank success was obtained. The solo parts in the quintet were sung by Misses Buckland, Sadler, Spiller, and Freeman, Messrs. Bolton and Blake. The *cantata* of Dr. Steggall (written as an exercise for his degree) is a very ingenious piece of writing, somewhat rigid in style, but betraying great musical capabilities. This consists of a double chorus, "O give thanks;" a recitative and air, "Seek the Lord," and a double chorus, "Blessed be the Lord God." Dr. Steggall has already obtained a rank in his profession which gives him a certain distinction. His music, if not masterly, betrays none of the weakness of a mere scholar. He writes well for voices (especially in concerted music), and scores for the orchestra with taste and judgment. He has, moreover, acquired fluency as well as correctness. It yet remains to be seen whether he has the gift of originality, which at present we are not disposed to accord him.

The solo performances were Weber's *Concert Stück*, performed by Miss Hales (pupil of Mr. Jewson), and Mozart's concerto in C, played by Mr. Coomber (pupil of Mr. Potter). Miss Hales made a highly favourable impression; and in her spirited execution of Weber's well-known piece displayed the elements of a pianiste to come. Mr. Coomber has more pretension, but is less certain in his playing. His *cadenza* had not been sufficiently practised, and the result was rather a scramble than anything better.

The other vocal music (the singers, in addition to those we have named, being Misses Bertha Street, Freeman, and Murie, with Mr. Gray) was not remarkable for interest, and, except a word of strong praise for Miss Freeman's singing in the *contralto* air, "But the Lord is mindful" (*Saint Paul*), no special remark is required. "With verdure clad" was carefully sung by Miss Murie; and "Let the bright Seraphin" as carefully sung by Miss Bertha Street; but chief honours fell deservedly to Miss Freeman—who, nevertheless, it must be stated, had a far easier task to perform than the other two ladies.

The concert began with a selection from Dr. Crotch's *Palestine*, an oratorio which is not likely, henceforward, to be brought forward anywhere else than at the Royal Academy of Music, where Dr. Crotch for many years officiated as principal. To criticise such music would be an ungrateful task, since it presents nothing whatever to admire, and is as insipid and empty as it is free from grammatical faults. The orchestra remains in much the same condition as last year. M. Sainton is still the leading violin, and Mr. Lucas continues to hold the post of conductor.

Original Correspondence.

BENEDICTE OMNIA OPERA.

To the Editor of the Musical World.

MY DEAR SIR,—Permit me, through your very excellent and useful paper, to thank Mr. G. J. Crossley, of Sheffield, J. H., of Shrewsbury, and Mr. E. Shargool, of Stafford, for their very kind information respecting the use of the "Benedicite Omnia Opera," in our Churches. I have attended the Established Church for a period, now verging on seventy years, and yet had not (until very lately) heard it performed. Being in Monmouth, on a Sunday, in 1849, I heard it, for the first time, to a most beautiful Chant, composed expressly—and which so fastened itself on my mind, that I was determined, if possible, to introduce it into the Church in Cheltenham. In this (with permission of the Rev. the Incumbent) I have succeeded, and so great satisfaction has it given, that I was anxious to know on what occasion it might properly be performed in future, or if the Church had made any order thereon. The Chant alluded to is composed by J. Hollis, and whom, I trust, will, ere long, be induced to bring out a *better edition* than the one published, which is of a very old school,—unworthy of the subject, and needing corrections.

I am, my Dear Sir, very thankfully and truly,

Your obedient Servant,

CHARLES HALE.

Cheltenham, March 22nd, 1853.

It may be observed that no other chant which I have met with can be so well applied to the "Benedicite," as that I have alluded to.

COX AND HERZ.

To the Editor of the Musical World.

March 23, 1853.

SIR.—In the notice of the Concert at the Athenæum, Islington, on Tuesday, the 14th, there is a mistake. The young lady's name is Miss Anne Cox; the Song, "Why are you weeping, dear Mother," Henri Herz. A notice to this effect in your next, will oblige

A SUBSCRIBER.

NAILS AGAIN.

To the Editor of the Musical World.

SIR.—I am rather surprised at the answer to my note, contained in Saturday's paper, for I thought I explained sufficiently clearly, that the rattling of the keys complained of in my playing did not arise from length of nail, as I keep my nails so short as often to be accused of having that dirty habit, *biting them*. I am, quite sure it is some defect in touch, which I cannot find out means, by practice, to remedy. I find, in playing thirds, sixths, and octaves, after Kalkbrenners' method, this unpleasant sound produced also chords, especially if they are played quickly, one after the other; for instance, as in the bass of a duet.

I remain, sir,

A TEACHER.

[A Teacher should avoid playing thirds, sixths, and octaves, after Kalkbrenner's method, and also the chords and basses of duets. Or, perhaps, if he really were to bite his nails, it might answer. They are, possibly longer than he imagines. He must not measure them by his ears.—Ed. M. W.]

Provincial.

LEEDS, March 19th.—The fourth dress concert [of the Leeds Musical Union was given in the Music-hall, on Monday evening last, and in accordance with a generally expressed wish by the subscribers, Mendelssohn's *Elijah* was selected; and whilst we admit that of works frequently performed in Leeds, a better oratorio could not have been given, we consider that with the resources which the Musical Union have at command, some novelty, as the *Lobgesang*, the *Athalie*, or one of the large Psalms of Mendelssohn—the *Calvary* or *The Fall of Babylon*, of Spohr, might have been introduced with advantage. The selection, however, having been made, we will not speculate now on what ought to have been done, but confine ourselves to a brief notice of the *Elijah*. Many of the pieces were given with spirit and precision, showing that the performers entered into the work with a full desire to do their best. The choruses were generally sung with accuracy and decision, but throughout there was a want of refinement and expression, sensibly felt in the descriptive chorus, "Behold God the Lord passed by," which requires alternate delicacy and force, only to be obtained by constant practice. The lovely passage with the *arpeggio* accompaniment by the violins, "And in that still voice," should be rendered *pianissimo*, instead of which it was sung loudly and roughly. The chorus, "He watching over Israel," was given with greater attention to light and shade, especially at the conclusion, where the voices blend together in the most delicious harmony, unaccompanied. The solo singers were Mrs. Sunderland, Miss Fanny Huddart, Mr. Perring, and Mr. Weiss (*Elijah*). Mr. Weiss's execution of the difficult part allotted to him, was what might have been expected from a vocalist of so distinguished a reputation. Mrs. Sunderland sang all her music with truth of intonation, distinct articulation of the words, good taste, and certainty of execution. In the duet, "What have I to do with thee," she exhibited correct reading and refined expression; in the celebrated air, "Hear ye, Israel," she sang with spirit and energy. In some of the concerted pieces, especially in the double quartet for two choirs, "For he shall give his angels charge," Mrs. Sunderland's voice told with thrilling effect. The principal *contralto* part was entrusted to Miss Fanny Huddart, who sang for the first time in Leeds. She possesses a powerful, but somewhat harsh *contralto* voice, which, with time and study, will probably become most useful and effective. Some of her lower notes are very fine. Into the recitatives she infused energy and spirit, but was not so successful in her arias. In the quartet, "O come every one that thirsteth," Miss Huddart failed to take up her "point," which greatly marred the performance of it. Mr. Perring sang the first air, "If with all your hearts," very nicely; he was not, however, so successful in "Then shall the righteous shine," in which he

lacked power. In the part music he was more at home, and sang carefully and well. We must not forget to mention the young gentlemen of the Parish Church choir, who sang in the choruses and other pieces very well. Master Ramsden sang the part of the youth clearly and distinctly, and the unaccompanied trio, "Lift thine eyes," by the same young gentleman, and Masters Naylor and Appleyard, was given with great taste and expression, and would, doubtless, had encores been the order of the evening, have been re-demanded. We were glad, however, to notice, for the first time, a Leeds audience listen to sacred music with a proper devotional feeling, and not burst out into those noisy calls for repetition which are so very much out of place at the performance of an oratorio. Mr. Burton was the conductor, and he followed the band with great care and attention to the *tempos* in his usual quiet way.—*Leeds Intelligencer*.

NOTTINGHAM.—(From a Correspondent.)—Mr. H. Farmer's concert took place on Monday evening, in the large hall of the Mechanic's Institution. Though announced for the benefit of, and as a testimonial to, Mr. Henry Farmer, the paucity of the attendance makes it doubtful whether it would prove either one or the other. This is to be regretted, since, but for his exertions, no musical performances of interest could be given in this town. The programme commenced with Mendelssohn's *Hymn of Praise*, which occupied the first part. The solos were sustained by Miss Clara Henderson and Mr. Inkersall; both sang remarkably well. The chorus was not so good as usual, and the band evidently wanted more rehearsals. It was reinforced by Mr. Henry Nicholson, (flautist to the Duke of Rutland), Herr Adolphe Koenig, Mr. Gill, of Leicester, and other performers. The second part was devoted to a miscellaneous selection. The most prominent features were, an overture in D by Mr. Farmer, and that gentleman's performance on the violin of Ernst's *Carnival*. Miss Henderson's "Di tanti palpiti" was well received; and Mr. Nicholson, (a great favourite here), was loudly applauded for his performance of a new flute solo on Irish airs. Herr Koenig was highly successful in a Horn solo. The concert terminated with Novello's arrangement of the National Anthem. Mr. Sheldermine, at the organ, was of essential value, and accompanied the music, in the second part, on the pianoforte with ability.

PLYMOUTH.—(From our own Correspondent.)—Lent, generally considered as so injurious to the interests of the theatre, seems to have left none of its bad effects here, which may chiefly be attributed to a rapid succession of novelties placed on the stage in first-rate style, and backed by one of the best provincial companies in England. The benefits have been remarkably successful, those of Messrs. Ray and Elsbée Shaw (great favourites, by-the-bye, of the Plymouth playgoers) were bumpers, which indeed they richly deserved. Wednesday was a juvenile night, and the pieces of *Time tries all*, *Don Quixote*, a ballet, a miscellaneous concert for the Lockwood family, and last, not least, Mr. Johns' excellent local burlesque drew together an audience composed of the most influential persons of the town, who brought the juvenile branches of their families to witness the performance. *Time Tries All* was admirably acted throughout. Matthew Bates was played by Mr. Bettair with a depth of feeling and earnestness which places him among the foremost actors of the day in that particular line. Leeson, the old merchant, in the hands of Ray was as good as could be, and Yawn, by the popular director, Mr. Newcombe, was excellent; indeed, in these eccentric bits of comedy this gentleman has few equals. Tom Tact, by that excellent low comedian, Smythson, was as humorous and effective as possible, as was made evident by the delighted faces of the juveniles. Laura Leeson is perhaps one of Miss F. Bennett's happiest efforts, particularly in the sentimental part of the second act, which was marked by much feeling, without the slightest tendency to exaggeration. Mrs. G. Smythson, as Fanny Fact, looked as she always does, remarkably pretty, and so full of life and spirits is this lady, that she has only to speak the words and the part plays itself. A ballet by the talented Leclercq family followed, and then came the Lockwood family, who have been too often made favourable mention of by you to need comment; and Mr. Johns' burlesque of *Richard Cœur de Lion* taking Plymouth on his way to Palestine, finished the evening's amusement. Mr. Newcombe, as

the Mayor of Plymouth, kept the audience in roars of laughter, and sent all home in high good humour.

HYTHE.—A gentleman's concert was given in the Town Hall, Hythe, on Thursday evening, March 17th, under the patronage of several influential gentlemen of the town and neighbourhood. An efficient orchestra was provided by Mr. Dawes, Organist of St. Mary's, Battle, who also engaged Messrs. Ross and Eastes as vocalists, both of whom were well received by a numerous audience. Mr. Ross was encored in all his songs. The orchestra, under the leadership of Mr. Dawes, performed the overtures to *Figaro* and the *Calif of Bagdad*, besides waltzes, &c. A *capriccio* for piano, composed and performed by Mr. Dawes, was much applauded, as were the "Woburn Waltzes," by the same composer. Mr. Eastes presided at the pianoforte, and acquitted himself with credit in the orchestral pieces and accompaniments to the vocal music, especially in his own song, "Free as the air." The chair was filled by R. Shipden, Esq., who made some appropriate observations on the advantages derived from the cultivation of music.

DUBLIN.—If a full and fashionable audience could impart confidence to a *debutante*, Miss Ellen Conran was especially favoured last evening, for a more crowded and elegant assemblage has seldom graced the Ancient Concert Room. The recent death of the Duchess Dowager of Bedford, placing, as it unfortunately did, the family of the Lord Lieutenant in mourning, rendered impossible the personal patronage of his Excellency and the Countess; but, with the exception of the Viceregal party, most of the distinguished amateurs and patrons of music in Dublin were present. The scene from *Robert le Diable*, "Robert toi que j'aime," was the piece selected by Miss Conran, and although there are many more difficult and trying, it has quite enough of both qualities to render its performance as a first public effort a nervous affair. Miss Conran was nearly overcome. The plaudits of her friends and the universal encouragement with which she was greeted by the audience, however, in some degree restored her; but still it was with pallid lip and a scarcely perceptible tremor of the voice that she opened. Her appearance is greatly in her favour. Of the middle height, with a figure inclining to *enbonpoint*, dark hair, and a remarkably handsome face, the expression of her countenance, sweet in repose, but capable of great variety, and with that strong intellectuality which imparts high tragic power, her appearance won at once upon those who then beheld her for the first time. Old frequenters of Italian opera will be forcibly reminded by her of what Grisi looked some sixteen years ago, and one could fancy such a countenance, inspired strongly, lighting up into a striking resemblance of the divinely gifted Malibran. Her voice is a *mezzo soprano* of great purity and sweetness. Its great excellence lies in its delicious purity. As a musician Miss Conran is perfect. She touches her voice notes with the same ease and perfect accuracy as she does the notes of her piano; upon which, by the way, she rivals her father as a performer. At the close of her first scena a full burst of applause broke from every part of the concert-room; and, by way of *encore*, she sang a pretty little German ditty, with a low, warbling refrain, which bore some resemblance to a song in *La Philomèle*, if our memory serve us rightly. The grand difficulty thus surmounted, Miss Conran's subsequent performances improved regularly. Her colour returned—her voice acquired more firmness and volume. She was again encored in "Fatal Moment," and in "Ah mon fils," from *Le Prophète*, and her final piece, a German barcarole by Meyerbeer, was a crowning triumph.

Seldom has a *debut* been more successful. Miss Clarke, Messrs. Geary, Smith, Talbot, Robinson, and O'Rorke, vocalists, Herr Ellsner, Mr. Levey, and Mr. Conran, instrumentalists, were the other performers.

BLANDFORD.—(From a Correspondent.)—On Thursday, the 11th instant, Mr. R. Evers, gave an evening concert, at the Assembly Rooms here, which was patronised by the ladies Elizabeth Baker, Portman, Rivers, D'Oyley, &c., and all the aristocracy of the neighbourhood. Mr. R. Evers engaged Mrs. Alexander Newton, and Mr. F. Smith, as the vocal stars, but, owing to a serious accident to the gentleman, Mr. Evers had to procure the assistance of Signor Nappi, who, from the applause bestowed

upon him, evidently gave compensative satisfaction. He sang the "Adelaide" of Beethoven with no little amount of feeling and artistic skill, and though many friends and admirers of Mr. Smith missed their favourite in his buffo songs, they were well pleased with his substitute. Mrs. Alexander Newton was encored in her arias from *Lucia*, *Puritani*, and *Sonnambula*, and, spite of all these exertions, the audience were so delighted by her singing Cherry's new Irish ballad, "*Cushla Machree*," that they would fain have had it a third time. Mrs. Oakley, a resident professor, well known and respected by all in the neighbourhood, played a solo on the harp: this, with Master Evers' piano, and the Blandford Cornopian band, made up a most delightful concert, and, we trust, from the appearance of the well-filled room, was as profitable to the *beneficiare* as it was evidently pleasurable to his patrons.

SHREWSBURY.—The Philharmonic Concert, on Monday evening, of Messrs. George and W. C. Hay, was the most successful of its kind, and the most attractive in its programme, which we have had in the Music Hall for a considerable length of time. Every reserved seat appeared to be taken, and the unreserved ones were filled, except on a few side seats nearest the entrance. The Terzetto "*Vogel Vogal!*" gave us a foretaste of the three principal voices of the evening, viz., Madame Fiorentini, Miss Alleyne, and Mr. Weiss, and was very flatteringly received. The Fantasia, pianoforte, by Madame Pleyel, realized what every body seemed to expect, and was deservedly encored. The song, "Hope, Hope," (Madame Fiorentini,) disclosed the varied beauties of her voice in many delightful warblings, which indicated reserved powers that were not put forth. The duet, "Dearest, let my footsteps follow," brought out the fine voice of Mr. Weiss to great advantage; and the repetition of the lines, "Joy and pleasure never ceasing," was so delightfully harmonised and brilliant, that it received an unanimous encore. The grand fantasia, (Four Hands), Madame Pleyel and Mr. George Hay, was a most triumphant performance; and the upper keys, handled by the lady, appeared instinct of a new life of sweetness, struck out with a distinctness and a rapidity of execution in a maze of difficult passages, which excited equal surprise and delight. "In strange lands afar I roam," by Mr. Weiss, gave the company rather an unexpected gratification; there was an entrancing richness in his bass notes; while the middle notes disclosed a depth of beautiful melody; his higher tones approaching to, and reminding us of Mario. It received a well-deserved encore. Madame Pleyel's grand fantasia, "Illustrations of the *Prophete*," concluded the first part of the programme with the utmost *célat*. The trio, "What ho! What ho!" had scarcely volume of voice sufficient for the Music Hall, delightful as it might be under the awning of a Venetian Gondola. Mr. W. C. Hay's solo (Cornet-a-Pistons) was rapturously applauded and encored. We have not time to say what we would of this delightful concert; but we cannot refrain from noticing the three pieces on the grand pianoforte, by Madame Pleyel. They were a triad of gems, if not a trio in the art of harmony—a string of brilliants, not like twin stars, constellating in their splendour, but rather as luminous meteors, following each other in dazzling succession. "Le Reveil de Fees," by Prudent, was substituted for the Slavacque March. The latter piece, of course, had the *pas* for the encore, that was called for with enthusiasm. There was a native beauty and archness in the latter, which were irresistible. We never saw the triumph of the instrument so nobly displayed. Taken altogether, the concert was worthy of the art; and we have no hesitation in saying that the principal artistes exceeded what had been so liberally anticipated from them in the commendations at other towns. The frequent encores best proved the complete satisfaction of the audience. We have received a list of the numerous company of rank and fashion, which we regret our limits will not give us an opportunity of enumerating.—(*Eddowes's Journal*.)

Miscellaneous.

OLYMPIC THEATRE.—The musical performances, during the week, under the arrangement of Mr. George Tedder, have been

good and ample, combining a large array of artistic talent, with a good selection of concerts nightly. Each programme has been a "monster" one, and in all conscience the public have had enough for their money. Without entering into detail, we may mention that Miss Birch sang Linley's song of "Corinne" exquisitely, on Monday, as well as some Scotch songs; and most of the *artistes* acquitted themselves more than creditably; but, as their name is legion, it is impossible to give a list. Amongst the "features" of the week, however, was the *debut*, on Tuesday, of Madame de Barry, a *pianiste* of no ordinary merit, and a pupil of Thalberg. This lady played a fantasia, of her own composition, on airs from Lucrezia Borgia, so artistically as to elicit a general encore. Not only does the composition prove her to be a good musician, but her execution evinces a soul for the art, inasmuch as that she plays with much feeling, and combines great neatness and brilliancy of touch. Her mechanism is faultless, and she turned Kirkman's grand pianoforte to excellent account. In the encore Madame de Barry played Ignace Gibsone's "Danse Rustique" in a way to show that she is also at home in variety of style. Amongst other *pianistes*, we must not omit to mention the good performances of Miss Binfield Williams and Mr. Beale. On Thursday, Mr. G. Tedder's benefit was distinguished for a capital bill of fare, which seemed to be highly relished by a full audience. Henri Drayton's humorous interpretation of the "Singing Lesson, in his duet with Miss Lowe, told excellently; and the lady herself sang "Do not mingle," with much neatness and execution. Then we had Miss Coulton, who admirably executed a pianoforte solo—the great Bottessini on his great contrabasso—the clever Cioffi on the trombone, with Mr. Weiss, who always sings well, and the humorous Frank Bodda, ever ready and capable to amuse. Amongst the best vocalists, were to be heard Miss Messent, the sisters Brougham, Rebecca Isaacs, and the careful and rapidly-improving Lizzy Stuart, who always sings in tune. All these ladies acquitted themselves well, and all were encored. The *beneficiare*, Mr. Tedder, sang his vocal *repertoire* during the week and on Thursday, to the satisfaction of his numerous friends, and was frequently recalled, therefore an especial notice can easily be dispensed with in regard to this rising tenor, who, however, sang a new song, by the late Spörle, called the "Boatman's Return," which was encored nightly. Herr Ganz, for the most part, conducted the concerts, in lieu of M. Anschuez, who was too much "in his airs" at home to condescend to appear, although announced, and of course expected. At the last moment, however, an apology was made for him; but Herr Ganz conducted so well, as to impress the audience with a consciousness that the absence of Herr Anschuez was no great loss.

QUARTET CONCERTS, CROSBY HALL.—(From our City Correspondent.)—The last of Mr. Dando's six concerts occurred on Monday. Mr. Sterndale Bennett was at the pianoforte, and Miss M. Williams was the vocalist. We missed the former part of Mr. Mellon's new quartet. What we heard of it had the well-known qualities of this gentleman's music—unity and clearness of design, fluency of melody, and varied development. Mr. Mellon is an accomplished scholar; the traces of Beethoven in the last movement are just enough to stimulate the critical ear without involving the charge of plagiarism. The quartet was exceedingly well received. Giardini's cavatina, "Infelici affetti miei," has the graceful flow, and nothing more, of the numerous class of *tadena* songs to which it belongs; but the "deep diapason" of Miss Williams's voice, which speaks, as well as sings melody, would render worse music palatable. Mr. Sterndale Bennett's sonata duo, for pianoforte and violoncello, was a great treat. Beethoven's "Rasamoffsky" quartet did not go so well as it might have done. It is long and difficult, but the Crosby Hall quartets, with their legion of competitors in the west, cannot afford even these partial failures, although they be few and far between. Miss Williams, who was fluttering to and fro during the evening from the London Tavern, where she was attending the Theatrical Fund dinner, now re-appeared once more, and delighted the audience in Dr. Croft's quaint old ballad "Phoebe and Corydon." Then followed Mr. S. Bennett in Handel's "Chaconne," in G, from the "Harpsichord Lessons," which was loudly applauded. The concert concluded with Spörle's double quartet in D, No. 1., the additional performers being Messrs. Watson, W. Thomas, Westlake, and W. F. Reed. The work combines

beauty and variety more than most of Spohr's chamber music of its class. The "Larghetto" is a piece of as deeply-impassioned feeling as the finale is of graceful and vigorous animal spirits. The scherzo is charming. The trio, in the 6-8 rhythm, resembles a Venetian boat song, and has the very breath of an Italian summer night upon it. Thus has terminated another season of these musical gatherings, which has, we believe, been more than usually prolific in works produced for the first time in England; and although they have not been all of first-rate excellence, the prestige of the writer's name has afforded abundant warrant for the performance of these compositions. The Concerts, meantime, have lost nothing of their attractions; the room having been, to the full, as well attended as ever.

MR. E. AGUILAR.—This fashionable and talented professor gave a second Soirée Musicale, at his residence, last Saturday, before an overflowing audience, among whom were several amateurs of distinction and many artistes of fame. Mr. Aguilar was, as usual, assisted by the best talent to be procured. Among those we can especially name, as having been highly appreciated, were Miss Birch, Miss Ursula Barclay, Miss Messent, Miss Lowe, and Mr. Henri Drayton as vocalists; and as instrumentalists, Mdlle. Coulon (piano), Mr. Nicholson (oboe), Herr Oberthür (harp), M. Alexandre Billet, and Mr. Aguilar. Mr. Aguilar's overture to *Alpheus*, arranged as a pianoforte duet, was excellently played by the composer and M. Billet; our readers may remember that it was performed by a grand orchestra at Mr. Aguilar's concert last year, when it was much praised for the ingenuity of its instrumentation and the musician-like treatment of the *motivo*. It makes an excellent piano duet, and, although the particular effects produced by an orchestra cannot be attained, yet, by the skilful manner in which Mr. Aguilar has arranged the overture, it is made effective and highly interesting. Mr. Aguilar played a very pretty *romanza* of his own composition, which was very much applauded, and M. Alexandre Billet a study, *La Sylphide*, which was remarkable for the elegance of its form and the beauty of its *motivo*; we need hardly add that M. Billet played it to perfection. Mdlle. Coulon, the pianiste, pleased much by her elegant performance, and Mr. Nicholson's beauty of tone was never more remarkable than in his performance of a melody for the oboe, composed by Schumann. Herr Oberthür, the well-known harpist, played his beautiful *Elegie* on the death of Parish Alvars, and also, in conjunction with Mr. Aguilar, a new duet for harp and piano, on themes from *Lucrezia Borgia*, which, by the way, is one of the most effective and pleasing duets for those instruments that have proceeded from his pen. We ask pardon of the fair vocalists for not having eulogised their individual talents and beauty, which our readers well know they possess in an eminent degree; our space will not, however, allow us to do so, although their merits deserve it, and our inclination (whatever our capability) is strong to be eloquent in their praise; we can only say that their singing gave great pleasure to all present. In our notice of Mr. Aguilar's last soirée we inadvertently omitted to mention the excellent playing of M. Ferdinand Praeger (the popular composer and pianist); we now make the *amende honorable*, to which M. Praeger is justly entitled.

MR. RIDLEY, choir master and organist of Kingston Church, and private organist to the late Earl of Oxford, has received the appointment of organist to St. Luke's, Edgbaston, Birmingham.—*Hereford Times*.

MR. HARRY LEE CARTER'S NEW ENTERTAINMENT.—The first representation of Mr. Harry Lee Carter's new entertainment, entitled "The Two Lands of Gold; or, the Australian and Californian Directory for 1853, profusely illustrated," will be given at the Royal Marionette Theatre, on Wednesday evening, the 5th of April. Henry Russell, the vocalist for the million, is the composer of the original songs; and the oil paintings from which the panorama has been taken, have been made expressly for this entertainment by Messrs. Catlin, Kelly, and Robinson, all practical men in the two lands of gold. The subject of this entertainment is

essentially popular, and we have no doubt that Mr. Harry Lee Carter will treat it in an essentially popular manner, and with entire success.

HARMONIC UNION.—We have been requested by some of our subscribers to give a list of the band of the Harmonic Union. It is as follows:—First violins, Messrs. Blagrove, Sainton (principals), Cooper, Dando, Doyle, G. A. Griesbach, Eames, Pollitzer, Watson, Harrington, Villain; second violins—Messrs. Watkins (principal), Anderson, W. Blagrove, E. Chipp, H. Griesbach, Haldane, Newsham, Patey, Silberberg, Tourneur, H. Lutgen; tenors—Messrs. Hill (principal), Goffrie, Schmidt, Trust, Vogell, Waud, Westlake; violoncellos—Messrs. Lucas (principal), Hatton, Goodban, Gardner, Guest, Phillips, Poignie, Lutgen, Reed; double basses—Messrs. Howell (principal), Castell, Giles, Mount, Pratten, Russell, Rowland, Severn, Griffiths; flutes—Messrs. Pratten, E. Card; oboes—Messrs. Barrett, Nicholson; clarionets—Messrs. Lazarus, Maycock; bassoons—Messrs. Baumann, Larkin; trumpets—Messrs. Harper, Irwin; horns—Messrs. C. Harper, Jarrett, Rae, Hooper; trombones—Messrs. Antoine, Cioffi, Healey; ophicleide—M. Prospere; double drums—Mr. Chipp.

MADemoiselle ALBINI STELLA.—This accomplished professor of the vocal art, one of the favoured pupils of Rossini, has arrived in London, where she intends remaining during the ensuing season, to give finishing lessons in the art of vocalization.

MADemoiselle ANNA ZIEB is in Paris.

SIVORI has returned from Lyons to Paris, and will be in London in May.

FORMES.—The unrivalled German basso arrived in London on Thursday.

MR. GEORGE FORBES gave a benefit concert on Tuesday evening, at the Grove End Road Concert Room, St. John's Wood. A very excellent programme was issued, but, in consequence of illness, caused by the late sudden atmospheric changes, Mr. Sims Reeves and Madame Fiorentini could not come. Mrs. Alexander Newton and Madame Frederick Lablache were also ill, but came, and did their utmost to supply the loss of the famous tenor, and the celebrated soprano. Miss Messent was not ill, but arrived so late that she might as well have been ill, for the audience was beginning to retire, and, of course, were ill disposed to hear her sing ever so well. Signor Nappi was not ill, and sang well. Bottesini played instead of Sims Reeves, which was well, as far as the substitution of a great bassist for a great tenor could render it. Also, Sainton played a favourite solo, in place of a new ballet to be sung by Mr. Sims Reeves, written expressly for him, and a quartet, by Frank Mori, to be sung by Madame Fiorentini, Madame F. Lablache, Mr. Sims Reeves, and Signor F. Lablache, which was well in one sense, and ill in another. Madame and Signor F. Lablache were encoired in a duet of Rossini's, which was decidedly well; and Signor Giulio Rongoni was also encoired in a fantasia, well too; also, Mrs. Enderssohn sang a song of Mendelssohn's, which was well in two senses. Altogether, notwithstanding there was so much that was ill, there was so much that was well in Mrs. George Forbes' concert, that the *wells* might be said to have counterbalanced the *ills*, and the audience had no reason to be dissatisfied, seeing that the *beneficiaries* did all in his power to give them of the best.—*From a Comic Correspondent*.

BEETHOVEN ON HIS DEATH-BED.—Hummel stood by the bedside with tears in his eyes, when, after some silence, Beethoven raised himself a little, and, taking one of Hummel's hands into his own, and pressing it, looked earnestly into his face, and said, with child-like simplicity, "You see, my dear friend, I am dying—now tell me truly—I have had talent! Is it not so?" Hummel nodded assent, and rushed out of the room to sob aloud.

INTERNATIONAL COPYRIGHT.—We are at length enabled to congratulate our readers on the prospect of a speedy settlement of the international copyright question. Among the documents which

arrived in the Africa, and for which she was detained twenty-four hours at Liverpool by the British Government, is said to be a project of a copyright treaty between Great Britain and this country. It had been executed at Marshfield, by the late Daniel Webster and Mr. Crampton, the British minister, a short time before the last illness of the former; and having been returned from England with the sanction and approval of the British Government, is now probably under the consideration of Mr. Everett and Mr. Crampton. The presence of Mr. Washington Irving at the capital is perhaps not unconnected with the negotiation, and it is more than likely that nothing but the ratification of the Senate is required to convert it into a law. We understand that its provisions are similar to those of the international copyright treaty executed between England thirteen months ago, and are fully adequate to protect France and the rights of authors and artists in both countries. —*New York Herald.*

ADVERTISEMENTS.

EMILE PRUDENT'S COMPOSITIONS

FOR THE

PIANOFORTE.

LE REVEIL DES FEES: Etude ... 4s. 0d.

Performed by the Author twice before Her Majesty the Queen by command, also at all his Concerts, and by Madame Pleyel, and all the principal Pianists in Europe.

"One of the most original and effective pieces in the modern repertoire of the piano."—*The Times.*

SONNAMBULA: Caprice ... 4s. 0d.

Unanimously encores when performed by the Author at his Concerts last season. "Full of deep feeling and dramatic effect."—*Critic.*

LES BOIS: Chasse ... 3s. 6d.

"An exceedingly effective, descriptive piece of music, representing the joys and adventures of the chase."—*Morning Chronicle.*

"A highly spirited and characteristic morceau for pianoforte, entitled 'Les Bois' confirmed the triumph of Mons. Prudent, and the enthusiasm of the audience. The composition itself is one of great merit and originality."—*Musical World.*

VILLANELLE ... 4s. 0d.

LES CHAMPS: Pastorale ... 4s. 0d.

UNE FETE AUX CHAMPS ... 2s. 6d.

MARINE ETUDE ... 2s. 6d.

LA RONDE DE NUIT: Etude ... 3s. 0d.

SEGUIDILLE ... 4s. 0d.

TROIS BALLADES ... 3s. 6d.

TRISTE PENSEE: Ballade ... 2s. 0d.

L'HIRONDELLE: Etude ... 4s. 0d.

MADAME DORIA'S SONG.

V OGLEIN, WOHIN SO SCHNELL," composed by HERR GOLDBERG, and sung by the above distinguished Vocalist, at every Public Concert, is published, price 2s., by

LONDON: BOOSEY & SONS, 29, HOLLES-STREET.

PROFESSIONAL LIFE ASSURANCE COMPANY.

ADMITTING on equal terms persons of every class and degree to all its Benefits and Advantages.

CAPITAL, TWO HUNDRED AND FIFTY THOUSAND POUNDS.

Chairman—Major HENRY STONES, LL.B.

Deputy Chairman—JAMES ANDREW DURHAM, Esq.

With upwards of Fourteen Hundred Shareholders.

There are two important clauses in the deed of settlement, by which the Director have power to appropriate ONE TENTH of the entire profits of the company.

1st. For the relief of aged and distressed parties assured for life, who have paid five years' premiums, their widows and orphans.

2nd. For the relief of aged and distressed original proprietors, assured or not, their widows and orphans, together with five per cent. per annum on the capital originally invested by them.

All policies indisputable and free of stamp duty.

Rates of premium extremely moderate.

No Extra Charge for going to or residing at (in time of peace) Australasia, Bermuda, Madeira, Cape of Good Hope, Mauritius, and the British North American Colonies.

Medical men in all cases remunerated for their report.

Assurances granted against Paralysis, Blindness, Accidents, Insanity, and every other ailment, bodily and mental, at moderate rates.

A liberal commission allowed to agents.

Annual premium for assuring £100, namely:—

Age—20	£1 10 9	Age—40	£3 13 0
30	1 19 6	50	5 18 6

Prospectuses, with tables and fullest information, may be had at the offices of the Company, or of any of their agents.

Applications for Agencies requested.

EDWARD BAYLIS, Resident Manager and Actuary.

Offices, 76, Cheapside, London.

NEVER FAILING REMEDY.

HOLLOWAY'S OINTMENT.

CERTAIN Remedy for Scorbutic Humours, and an astonishing Cure of an old Lady, Seventy years of Age, of a Bad Leg. Copy of a letter from Messrs. Walker and Co., Chemists, Bath. To Professor Helliway, dear Sir, Among the numerous cures effected by the use of your valuable medicines in this neighbourhood, we may mention that of an old lady living in the village of Preston, about five miles from this city. She had ulcerated wounds in her leg for many years and lately they increased to such an alarming extent as to defy all the usual remedies. Her health rapidly giving way under the suffering she endured. In this distressing condition she had recourse to your Ointment and Pills, and by the assistance of her friends was enabled to persevere in their use, until she received a perfect cure. We have ourselves been greatly astonished at the effect on so old a person, she being above 70 years of age. We shall be happy to satisfy any enquiries as to the authenticity of this really wonderful case, either personally or by letter.

A private in the Bath Police Force, also, has been perfectly cured of an old scorbutic affection in the face, after all other means had failed. He states that it is entirely by the use of your Ointment, and speaks loudly in its praise.

We remain, dear Sir, your's faithfully,

April 6th, 1852.

(Signed)

WALKER & Co.

The Pills should be used conjointly with the Ointment in most of the following cases

Bad Legs	Coco Bay	Contracted	Lumbago	Scurvy
Bad Breasts	Chiego-foot	Stiff Joints	Piles	Sore-heads
Burns	Chilblains	Elephantiasis	Rheumatism	Tumours
Funions	Chapped hands	Fistulas	Scalds	Ulcers
Itch of Moscho- Corns (Soft)	Gout	Sore Nipples	Wounds	
toes and Sand- Caners	Glandular Swell-	Sore-throats	Yaws	
Flies	ings	Skin-diseases		

Sold at the Establishment of Professor Holloway, 344, Strand, (near Temple Bar,) London; and by all respectable Druggists and Dealers in Medicines through out the Civilized World, in Pots at 1s. 1d., 2s. 6d., 4s. 6d., 11s., 22s., and 33s. each. There is a considerable saving by taking the larger sizes.

N.B. Directions for the guidance of Patients are affixed to each Pot.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THE DIRECTORS of the ROYAL ITALIAN OPERA beg most respectfully to inform the Nobility, Gentry, Subscribers, and the Public that the Season will commence on TUESDAY, MARCH 29.
Prospectuses of the arrangements, with full particulars, to be had at the Box Office.

SACRED HARMONIC SOCIETY, EXETER HALL.

CONDUCTOR, Mr. COSTA. On FRIDAY, APRIL 1, will be again repeated, MENDELSSOHN'S HYMN OF PRAISE (Lobpreis) and MOZART'S REQUIEM. Vocalists—Miss Louisa Pyne, M. Lockey, Miss V. Williams, and Herr Forman. Tickets, 5s., 3s., and 10s. 6d. each, at the Society's Office, No. 6, in Exeter Hall. Post-office Orders from the country should be payable to Robert Bowly, at Charing Cross Office. The Subscription is One, Two, or Three Guineas per annum; it now dates from 25th March, entitling to admission to Subscription Concerts, of which there are usually eleven; also to admission to the Rehearsals which are held in the Large Hall. To commence at Eight o'clock.

HERR JANSÄ

BEGS to announce that his THIRD SOIREE will take place, at the NEW BEETHOVEN ROOMS, on MONDAY EVENING NEXT, to commence at Eight o'clock. Programme—Quartet, E minor (two violins, viola, and violoncello) Mendelssohn. Herren Jansa, Hennen, Goffie, and M. W. F. Reed. Jager's Abschied "Hunters' Farewell," (by the German Vocal Quartet Union) Mendelssohn. Sonate, D major, Op. 66, (pianoforte and violin) first time of performance, Jansa. Mr. Agillar and Herr Jansa. Caprice, B flat minor, Op. 33, (pianoforte), Mendelssohn, Mr. Agillar. Wanderlied, (by the German Quartet Union), F. Zollner. Quartet, C major, No. 9, (two violins, viola, and violoncello) Beethoven. Herren Jansa, Hennen, Goffie, and Mr. Reed. Tickets, 10s. 6d. Family Tickets to admit three, £1 1s. To be had of Wessel and Co., 229, Regent Street; Schott and Co., 159, Regent Street; and of Herr Jansa, 10, Mornington Crescent.

MR. HOWARD GLOVER.

BEGS to announce that he continues to give INSTRUCTION in Singing, Violin-playing, and Musical Composition, including Harmony, Counterpoint, and Instrumentation. For terms, &c., apply to Mr. H. Glover, No. 70, Strand.

New Beethoven Rooms, 27, Queen Anne Street.

MR. JOHN WEIPPERT,

DIRECTOR of Her Majesty's Quadrille Band, respectfully informs the Nobility and Gentry, that his first Benefit Ball, will take place on MONDAY, MAY 16, under Royal and Distinguished Patronage. For Tickets and further Particulars apply to Mr. John Weippert only, at either of his Quadrille Offices, 21, Soho Square, and 219, Oxford Street, Hyde Park.

HERR JOSEPH LIDEL, VIOLONCELLIST,

BEGS to announce that he will shortly arrive in London, in order to fulfil various engagements for classical and other concerts. Address, 59, Albany-street, Regent's Park.

MR. AND MRS. SCARSBROOK

BEG to acquaint their Pupils and Friends that they have REMOVED to ROSEBANK VILLA, Park Village East, Regent's Park, where they will resume their Lessons on the Pianoforte, Singing, Harmony, &c.

TO PROVINCIAL BAND MASTERS.

FOR SALE, above 200 Bound Volumes, including all the best Compositions of Musar, Strauss, Lannr, Litzky, Tolbecque, Boissio, Weippert, &c., &c., (arranged for Full Orchestra), up in moderate terms. Apply to Mr. John Weippert, at either of his Quadrille Offices, 21, Soho Square, or 219, Oxford Street, Hyde Park.

"LET NOBODY KNOW."

SUNG by Miss Kathleen Fitzwilliam, is published at Cramer Beale, and Co., 201, Regent Street, and 167, North Street, Brighton.

POPULAR SONG.

"THINK ON ME." Written by Thomas Blake, Esq.; composed by George Linley. This beautiful Song, sung with great applause at London and Provincial Concerts, Price 2s., is published by Cramer, Beale, and Co., London.

Who also publish the celebrated Song, "THE SLAVE GIRL'S LOVE." Written by J. E. Carpenter, Esq., the Music by E. Land, and sung by Miss Williams. Price 2s.

This day is published,

NEW SONG.

"A PLACE IN THY MEMORY, DEAREST." Words by the late Gerald Griffin, Music by J. F. Leeson. May be had, price 2s., of Messrs. Hime and Addison, St. Ann's Square, Manchester; or by post, enclosing Stamps.

SONG SHOULD BREATHE OF SCENTS & FLOWERS.

NEW SONG, Sung by Mr. Benson, Words by BARRY CORNWALL, Music by J. L. HATTON.

Addison & Hollier, 210, Regent-street,

TEGG'S IMPROVED PIANOFORTE PRECEPTOR.

64 pages, Oblong 8vo sewed, price 3s. Free by post.

PIANOFORTE PRECEPTOR containing the Rudiments of Music, Art of Fingering, Position at the Instrument, the Scales (both Major and Minor, Fingered), Vocabulary of Terms, &c. Together with 22 Preludes and 6 Lessons in all the keys; the Lessons selected from the best masters. The whole arranged and Fingered expressly for this work, by Mr. James F. Haskins, Editor of the Geneaphonic Theory of Music.

Also may be had by the same Author,

TEGG'S IMPROVED CONCERTINA PRECEPTOR, 2nd Edition, greatly enlarged, price 2s., free by post. "This is one of the easiest and best Tutors, that has yet been published. The selection of airs contained therein are admirable."—Era. "By practising the Exercises and popular music contained in this Book, any person may easily attain a proficiency in the above-named fashionable instrument."—Sun. "This work will ensure popularity by the name of the Author and the way it is written."—Musical Review.

TEGG'S IMPROVED VIOLIN PRECEPTOR, free by post, 2s.

TEGG'S IMPROVED ACCORDION PRECEPTOR, free by post, 2s.

TEGG'S IMPROVED FLUTE PRECEPTOR, free by post, 2s.

London: William Tegg and Co., 85, Queen Street, Cheapside.

Printed and Published for the Proprietor by MICHAEL SAMUEL MYERS, of No. 3 Studley Villa, Studley Road, Clapham Road, in the parish of Lambeth, at the office of MYERS & Co., 22, Tavistock Street, Covent Garden, in the parish of St. Paul, where all communications for the Editor are to be addressed, post paid. To be had of G. Purkess, Dean Street, St. John's, Warwick Lane; Vickers, Holywell Street, and at all Booksellers.—Saturday, March 26th, 1859.